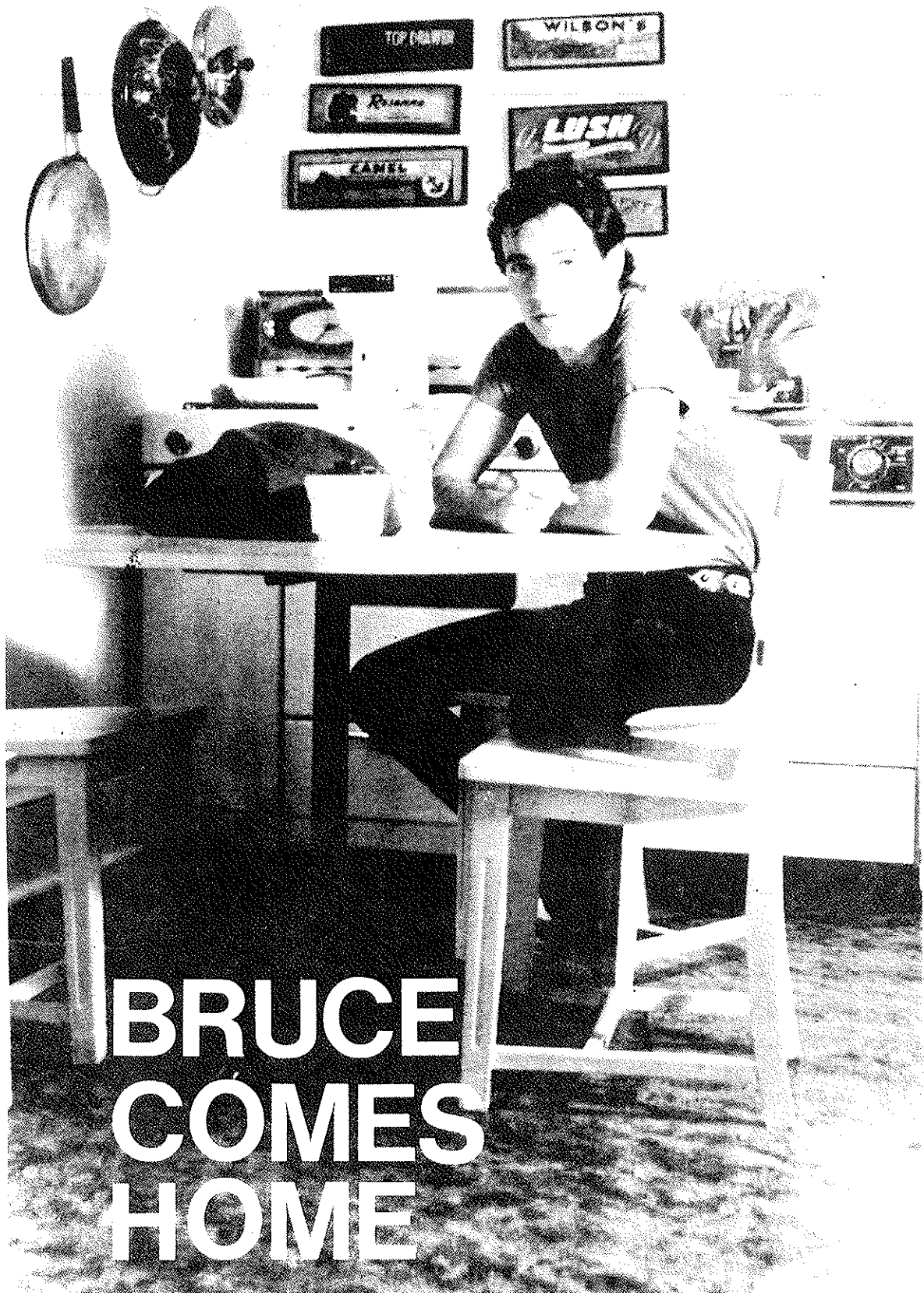


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# CREDITORIAL



THANKS! Bruce Springsteen & The E Street Band

Ria Aeschlimann	EMI	Brad Peaslee
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all abroad

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Laura Greaves: for typing and production assistance

Deborah: for research, co-production, life, the universe, and everything

Dan French, 64 Rozel Court, 17 De Beauvoir Road, London N1 5ST, UK

## SPRINGSTEEN

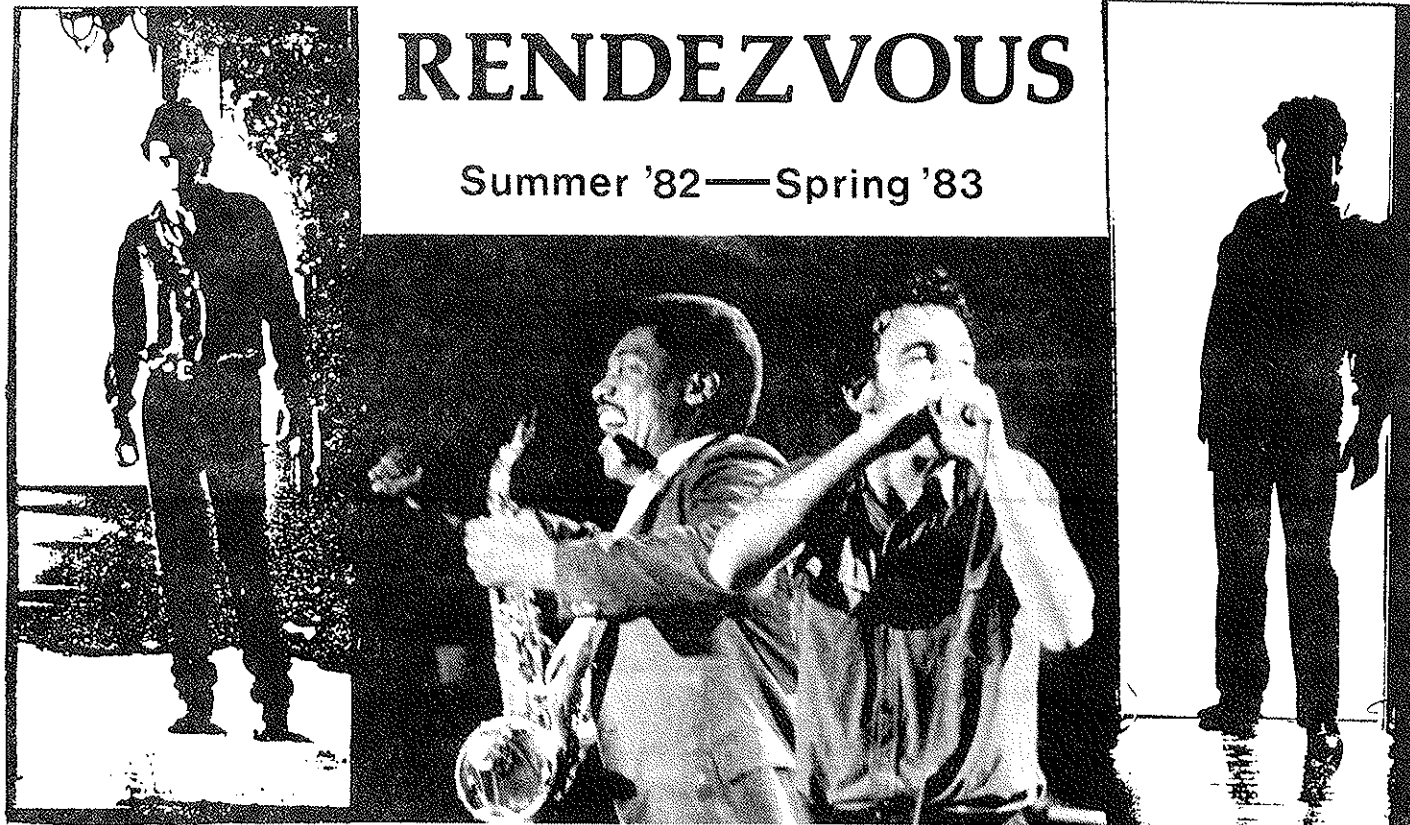


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## WILD AND INNOCENT

# RENDEZVOUS

Summer '82—Spring '83



Geoff Nagle

Rough Gems: Bruce Springsteen chose September 23 1982, his 33rd birthday, for the release of his sixth LP, "Nebraska" (CBS 25100), a solo, mainly acoustic album.

No tour or formal interviews were arranged to follow the record. It featured prominently in the charts despite a mixed reception, after initially cautious airplay, with some listeners rejecting the change of style, and most critics applauding the move.

British singles taken from the album were "Atlantic City"/"Mansion On The Hill" (CBS A2794) and "Open All Night"/"The Big Payback" (previously unreleased) (CBS A2969).

A seventh studio LP, with the full E Street Band, has been recorded since and is due in the spring, with a tour to follow.

Two other new Springsteen songs were released by other artists: Dave Edmunds issued the LP track "From Small Things Big Things Come" as an Arista 45 (ARIST 478), and Donna Summer recorded "Protection", with Bruce on guitar and backing vocals (and Roy Bittan on keyboards), on her "Donna Summer" LP (Warners K99163).

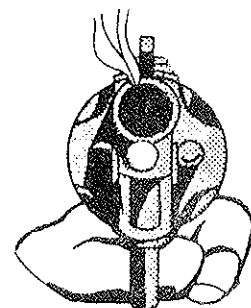
On The Line (EMI AML 3022), released in June, was Gary U.S. Bonds' second LP with Bruce and the E Street Band, including seven Springsteen songs written for the album, apart from "Rendezvous", a live standard from 1976. Steve Van Zandt contributed "Last Time" and co-produced with Bruce.

"Soul Deep"/"Bring Her Back" (EMI EA140) and "Rendezvous"/"Way Back When" (EMI EA145) were issued as 45s. There was no European tour.

Angel Eyes: Steve Van Zandt released his year-old solo album, "Men Without Women" (EMI AML 3027) in October and took his studio band, Little Steven and the Disciples Of Soul, on the road in Europe and the USA.

"Forever"/"Men Without Women" (EMI EA148) was the first UK single, and "Lyin' In A Bed Of Fire" (SPRO 9846-500994) was a 12" promo in the US. A 90-minute companion film to the LP (EMI TVE 90 1289 2) is due in the spring, released on video cassette.

The previously unreleased "Caravan" (Duke Ellington) was the B-side of "Forever" on the US single.



# —SPIRITS IN THE WRITE—

I thought the "How to save money..." article was a complete waste of time, reflecting the U.S. worshipping of Bruce as a "pop" star rather than as an artist (my theory anyway). I know it wasn't meant to be taken seriously but it wasn't even funny - or maybe I am not in touch with the American sense of humour.

I was also disappointed to read that Bruce regards "The River" as his best LP. I, like many people, regard it as his worst - so full of cliches it was sickening in parts ("Ramrod", "Cadillac Ranch", etc). His first three albums were his best, whilst his last two were just a collection of songs with similar themes. The new album (Nebraska) is a very brave and interesting departure and one I was completely unprepared for. I must admit I was expecting him to keep on compromising with the American rock image ideal (ie, Boston, Styx kind of rubbish). Let's hope he does something equally different on the next album, like doing a few Miami Steve songs or even a couple of cover versions.

I would be interested to hear other people's views.

Pete Harris, Edinburgh, Scotland

The following is a FACT...in the men's bathroom in the Louvre (#6 stall) the following was written on the wall..."I was here on Dec. 24, '81, signed Bruce Springsteen." NO JOKE!! Can this be so???

Have a buddy in New York who has been driving a cab part-time thru the summer. Being such a BRUCE fan he would always end up near the studio in Manhattan, which paid off last week when Bruce needed his services. Said that was the first time he actually LOVED driving a cab. Got him to autograph the CAB too.

I still want BRUCE...BRUCE...  
BRUCE...BRUCE...!!!!!! Calm down.

Wally Watson  
Nebraska Avenue, Tampa, Florida

SATURDAY, 8 JANUARY 1983:  
BIG MAN'S WEST (last night - closing for 30 days). Bruce hung out all night and so did Clarence, Max, Danny and Garry. La Bamba was there too. About 1.30, La Bamba got on stage and played the Animals medley with Larson (formerly Lord Gunner - Bruce played with them during the summer). Then Clarence came on and did "Kansas City". Everyone left the stage. Clarence came back and said he was going to "bring on some of his boys", and there Bruce was, also Max and Garry. He did "Rockin' All Over The World" and "Lucille". Now he's in California.

Janice Kaye  
East Meadow  
New York



Doug Barrett

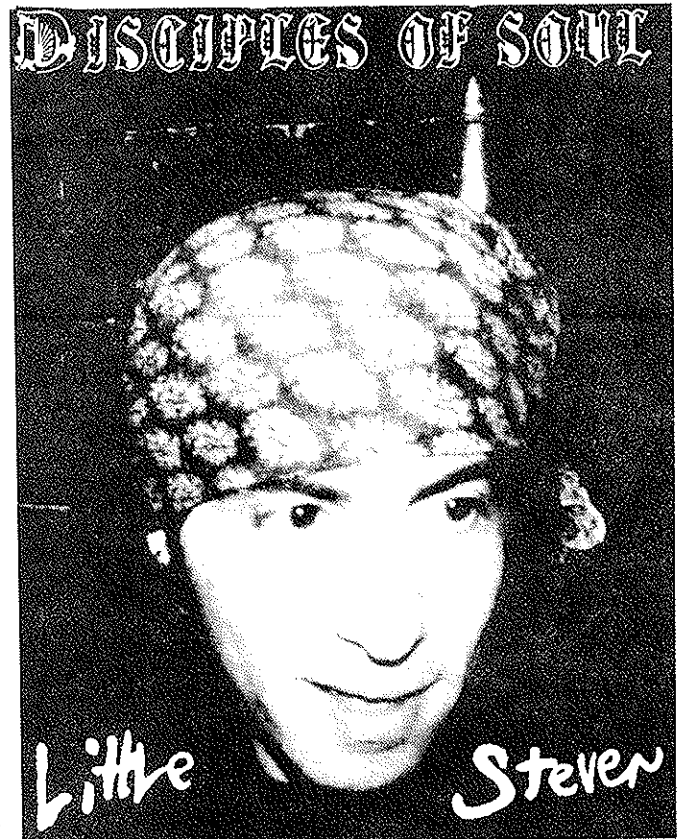
"Born To Run" meets the "Midnight Hour"...Springsteen guitarslinger "Miami" Steve Van Zandt assumes the disguise of boardwalk pirate Little Steven, recruits a pack of R&B gangsters he dubs the Disciples of Soul and goes Asbury Jukin' on his first solo outing..."Men Without Women" succeeds precisely because of that devotion, a determination to give that sweet soul music a contemporary, almost punky urgency and to communicate the excitement of it that inspired him in the first place...a blast from the past with a face for the future.

David Fricke, MUSICIAN

Broadside rock'n'roll with rousing overtones of vintage 60s soul...from the hellbent lather of "Lyin' In A Bed Of Fire" to the mournful strolling refrains of "Princess Of Little Italy", the album takes on a forceful, passionate momentum...heated enthusiasm for bringing the spirit of America's best rock'n'soul back alive.

Stan Soucher, MUSICIAN

## men without women

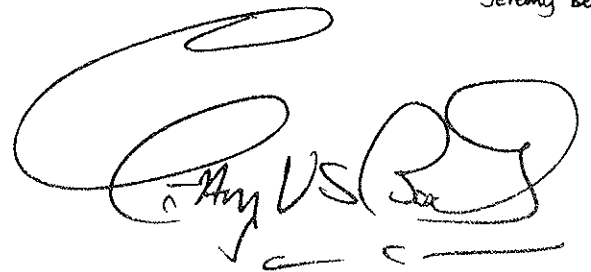


Jeremy Benson



**GARY  
U.S.  
BONDS**

## ON THE LINE



"Dedication", part two? Gary U.S. Bonds' second LP with the E Street Band shows little variation from their first collaboration. A seasoned club circuit singer, Gary's voice long ago found its niche, and it's strong as ever. The trademark Springsteen/E Street musical style is firmly evident too.

What has changed is the quality, not the nature of the sound. The band had just finished their first world tour, and it shows - they're tighter than ever. The LP was recorded in only a couple of weeks and bodes excitingly well for the next E Street Band album. If only it could be recorded this quickly!

A lot of the tracks sound like first or second takes, fresh and alive, more so than on the laboured crispness of "The River". They're having FUN here! "Angelyne" is pure party noise like "Sherry Darling", with everyone trying to outdo each other.

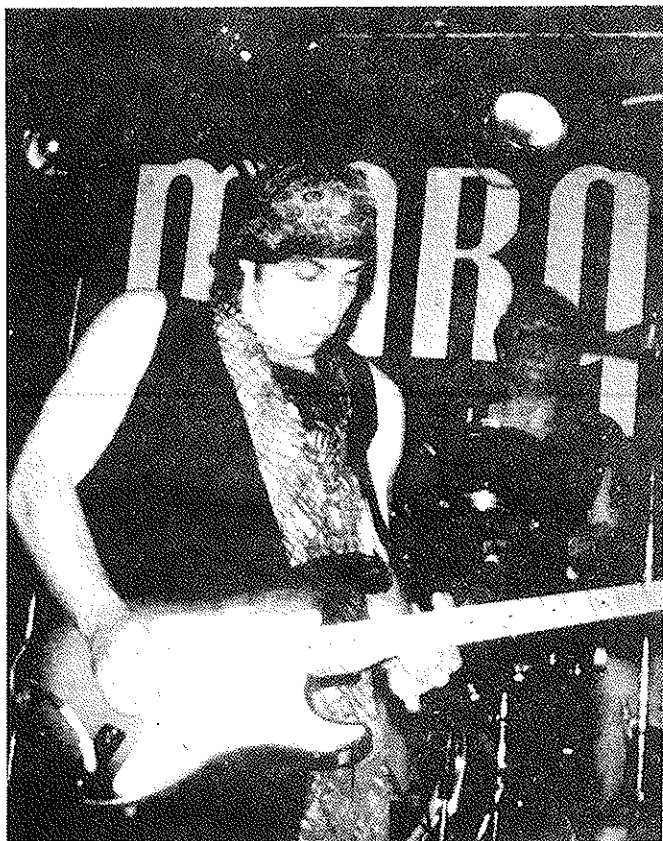
There's a greater contribution from Bruce and Miami Steve this time: 7 Springsteen songs and one Van Zandt composition, shared production and occasional vocals.

The closer, "Last Time", is arguably the E Street attitude to life: live each moment as if it's your last. Gary U.S. Bonds accepts that this may be his last time, as well as his best time, in the spotlight.

JON BEAVER



# Blue Midnight Monday



Little Steven & The Disciples Of Soul  
Marquee, London  
18 October 1982

---

He who ventures to say that soul music is old hat/passé/dead should have been at the Marquee club in London's Soho to witness the emergence of Little Steven (a smaller version of Steve Van Zandt) as a soulman in his own right.

Despite Steve's wide experience as arranger, producer and writer of some great soul romps (all of which has tended to be dwarfed by his more famous role as Springsteen's guitar-sidekick), no-one could have expected that he would have played so confidently with the Disciples Of Soul, his new line-up.

Looking every inch the man-in-charge, he led his motley crew of ragamuffins (overkill hats and mohican haircuts in abundance) through all but two songs from "Men Without Women", his excellent debut album. Make no mistake, this band

Jeremy Benson

is tight. They rocked with such verve, it was hard to believe they had only played an introductory gig at the Peppermint Lounge in New York and a session for German TV's "Rockpalast".

Unfortunately it was only well into the show that the engineers managed to get half-decent sound. At the start it seemed as if the horns were miming and that Dino Danelli was developing a solo drum act.

Like Dylan and Petty, Steve has a thin, reedy voice at the best of times and must rely on a good sound mix. Even given that advantage, I feel he has a lot to learn about projecting his voice (and himself), especially if he makes the move to larger venues.

Minor carping aside, the band captures the spirit of great soul music and plays with the assurance and panache of seasoned swingers. Special mention must go to former Jukes man "La Bamba", who still bounces with teenage zest while leading the brass section, and Dino Danelli (ex-Young Rascals) who is quite a find as a drummer.

Steve has always written great soul tunes and included Jukes' favourites "Take It Inside", "This Time It's For Real", "I Played The Fool" and "I Don't Want To Go Home". His invention on these numbers gave them a new lease of life. He also played a great version of Duke Ellington's "Caravan" (from 1936), finally bringing the house down with Marvin Gaye's "Can I Get A Witness".

It was wonderful to witness a crowd intoxicated and uplifted by the sheer joy of soul music, something which has become all too rare an event in these Great British Days of synthesisers and haircuts.

Welcome to the spotlight, Little Steven - the only Italian with a black soul?

Doctor Sax

## Selected Reading:

Melody Maker	23/10/82
New Musical Express	30/10/82
Sounds	30/10/82
New Musical Express	20/11/82

Music World	17/11-1/12/82
Los Angeles Times	12/10/82
Rolling Stone	25/11/82
Musician	1/83

# Little Steven: A Man Alone

(On the LP's title): It's just a metaphor for loneliness. For me that's how it all started. You're lonely and trying to fit in, and it's much easier to develop a camaraderie with the guys at an early age. The thought of being in love is a fantasy. You have all this energy that doesn't know where to go, so maybe you play rock and roll. And you hope that if you're successful the reward will be a relationship that works out.

I've always been a joker, always looking for fun and you compensate that in your songs, you know. It's not because you are someone serious that you have to walk around depressed all the time. Deep inside I also feel that life is not very funny, that it's tough even, and that's what I write about. But I don't like cynics. I'm a sucker for a happy end in movies. I hate pessimists and nihilists. So, OK, life is not a bed of roses, nevertheless let's try to make the best of it. Don't come and cry on my shoulder, don't drown me in your self-pity, don't tell me any destructive nonsense. I can't stand people who approach rock and roll in a frivolous way. The old cliches about rock are no longer true, everyone's always talking about new wave, but that's nonsense, we are the true new wavers, we are the first generation who don't look upon rock and roll as a dreamworld but as an integral part of our life, everyone's on their ass looking for "the next big thing", but they are too late, the next big thing's already gone, it's us, the people who see rock and roll as a way of life. Contrary to the showbiz version. We don't take drugs, we don't shoot up, we don't fool around with women, it's not necessary. Rock and roll is our job, like you have your job and that bartender over there has his. And I don't wanna preach about it, no, I say what I have to say on my record, but if you don't wanna listen, fine, then you can dance, that's OK too.

I would like it to be treated as a new thing, not really have anything to do with the past - I just don't want, for instance, Bruce Springsteen mentioned in any of the advertising, because I feel, you know, he's a good friend and I don't - I don't want to exploit a friendship.

It's funny, I'm more relaxed as a band leader than I am as a frontman. So I have a tendency that if something goes wrong with the band, I find myself looking around for me. It's the same way Bruce looks for me in the E Street Band. The thing I do in the E St Band, nobody does yet in the Disciples of Soul. We don't have a Miami Steve yet! It's crazy because I never realised how important that role is.

I haven't left the E Street Band and I don't see any serious reasons why I should unless it conflicts with what I'm currently doing. See, Bruce and I make up the rules as we go along, so all my options are still very much open.

I always recognised and enjoyed working with the band and Bruce, but I can truthfully say I never needed it. I always wanted to feel I was there for the right reason. I was there because I wanted to be there.

I'm gonna be doing this forever now...  
I'm gonna always have my own band.

(When asked about a live E St Band album):  
A live album? It would have to be a 12 album set, maybe get the Reader's Digest pitching in there! I don't know, I haven't the faintest idea. I'm ready! I know I'll try and be in tune when the occasion arrives!



Little Steven or Miami Steve?



Geoff Nagle



# QUOTE/UNQUOTE

Jon Landau:

When the show happens, wherever it happens, whoever it happens for; it is always equally important. We wanted the European people to see this show exactly as they've been hearing about it for years. The press has been wonderful for us in Europe all these years, and our philosophy was we wanted them to see exactly what it is - we didn't want to scale it down in any way, we didn't want to edit it in any way, we wanted the sound to be exactly the same, the lights, the production - you know we just wanted it to be "Here it is". And that way we would know if people liked it - you know, they were liking the real thing, and if they didn't like it then they're just not fans because - they're not gonna not like it because of any compromises we've made. The thing about Europe is our attitude was 'No compromises'.

Roy Bittan (on touring):

It gets rough at times, it's a long show and we play four nights a week - it's - hey, it's Springsteen A-Z every night for us practically. And it can be gruelling but the thing that ultimately keeps us going is the inspiration that Bruce provides for us. I mean, to have him out there on stage fronting the band is enough to make a sick man well in a way, y'know? Our ability to maintain the pace, it really comes from him.

Dave Marsh:

As for what Bruce and the guys thought of the British dates, they were, of course, knocked out by the adulatory and often intelligent responses, by the seriousness with which the more sombre portions of the show were greeted, and by the entire experience of travelling in what is for most Americans virtually a mythological land, after all. More importantly, I think everyone was struck by the conditions (political, social) as contrasted with America, and probably, we're all a good deal more sensitive to the perils of Reaganism as a result of witnessing the damage Thatcherism has done in the UK. I think that the effect of touring on the Continent was even stronger, as it ought to have been in a way, and trust that all of this will turn up on Bruce's next album. There will never be another tour like that again, not for me, anyhow. Others might be better, but none will ever be more revealing or shattering or staggering.

Jeremy Benson



Bruce (A Night for the Vietnam Veteran, LA, 20th August, 1981):

Tonight we're here for the men and women that fought the Vietnam war. Yesterday - yesterday I was lucky enough and I met some of these guys, and it was funny because I'm used to comin' out in front of a lotta people and I realised that - that I was - I was nervous and I was a little embarrassed about not knowing what to say to them. And it's like, when you feel like you're walking down a dark street at night and out of the corner of your eye you see somebody getting hurt or somebody getting hit. But you keep walking on because you think it don't have nothin' to do with you, you just want to get home. But Vietnam turned this whole country into that dark street. And unless - unless we're able to walk down those dark alleys and look into the eyes of the men and women that are down there, and the things that happened, we're never gonna be able to get home, and then it's only a chance. You guys, you guys out there 18 and 19 years old, it happened once and it can happen again. So I guess all I'm sayin' is you gotta go down there and you gotta look. And we got the easy part because there's a lotta guys here tonight that had to live it and live it everyday. And there's a lotta guys... that made it home to America but died and didn't make it down here tonight. So what I want to ask you to do is, I want to ask you to give a few minutes of your attention and listen to a friend of mine, a Vietnam veteran...



# WILD WEEKEND TOUR '82

The Dates January 5 1982 - October 3 1982

The Places N.J.: The Stone Pony, Royal Manor North, Big Man's West,  
Monmouth County Fair, The Fast Lane, John John's  
N.Y.C.: Central Park, The Peppermint Lounge

The Bands

Cats On A Smooth Surface	John Eddie and The Front
Beaver Brown	Street Runners
CC and the Red Bank Rockers	Jackson Browne
Sonny Kenn and the Wild Ideas	Bill Chinnock
Dave Edmunds	Iron City Houserockers
Lord Gunner	Stray Cats
Nils Lofgren	

The Songs

Lucille  
Twist And Shout  
Around And Around  
From Small Things  
Big Things Come  
Come On Let's Go  
Jersey Girl  
Ready Teddy  
Come On Over To  
My Place  
Long Tall Sally  
Jole Blon  
Sweet Little 16  
Havin' A Party  
Tenth Avenue  
Freeze-Out  
Carol  
Little Latin Lupe Lu  
Rip It Up  
On The Prowl  
Do You Wanna Dance  
Louie Louie  
Woolly Bully  
In The Midnight Hour  
Ain't That A Shame  
Money  
You Can't Sit Down  
Rockin' All Over The World  
Proud Mary  
Summertime Blues  
High School Confidential  
Running On Empty  
Route 66  
Walking The Dog  
Heartbreak Hotel  
Mony Mony  
Shout  
Johnny B. Goode



Frank Stefanko/CBS

BRUCE PLAYED  
AT HOME IN '82

Whole Lotta Shakin' Goin' On  
Twenty Flight Rock  
Be Bop A Lula  
The Wanderer  
Sweet Little Rock And Roller  
Detroit Medley (inc. Shake,  
Sweet Soul Music)  
The Promised Land (slow)  
Fire  
Ramrod  
You Can Look  
Open All Night  
High Heeled Sneakers  
Rock Baby Rock It  
On Broadway



# THE SCENE OF THE CRIME



Kick Leclerc

Bruce Springsteen &  
Cats On A Smooth  
Surface

The Stone Pony  
Asbury Park, N.J.

Any Springsteen fan who dropped in at the Stone Pony around midnight on the first Sunday in October would have witnessed the boardwalk event of the summer: Bruce playing his longest set since the last tour at one of his early haunts.

Bruce had been making numerous appearances in recent

months at various Jersey venues and playing with any band which took his fancy, as different as Beaver Brown and Dave Edmunds. But the band with which he has consistently rocked has been local shore greasers Cats On A Smooth Surface. A tightly-knit, fairly dull cover-band, Bruce presumably views them as a means to sing his favourite oldies. Normally playing only a few numbers with the Cats, this time he raved on for a good hour and sang fourteen nuggets.

The Cats, clearly in awe of their guest, suddenly began to play as if possessed. Shouting, whispering, ducking, diving, Bruce turned the Stone Pony into one enormous jive-mall. Party time hit the Shore in the final minutes of summer.

Covering his personal faves like "Do You Wanna Dance", "Around And Around", "Havin' A Party" and "Lucille", high spots included "From Small Things Big Things Come" (Snappiest-Title-of-the-Year Award!), "Jersey Girl" and a new song, "On The Prowl". But this date will be remembered as the first time he played material from "Nebraska" before a live audience: he gave us "Open All Night" at full electric tilt. You could tell from looking at the Cats that they sensed they were creating history. As Bruce wound up the set with "Twist And Shout", I wondered if the Cavern Club had ever been so good.

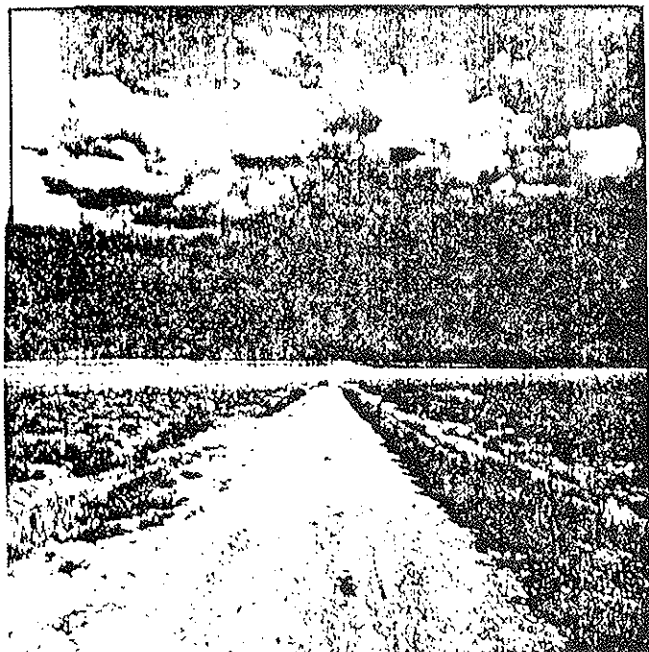
As we recovered the power in our legs we gradually realised that less than 200 people had seen Bruce perform an impromptu show in an area the size of a postage stamp. What more do you want for two dollars?!

John Marriott



Geoff Naele

# History Is Made At Home



AMERICAN MADNESS: "Badlands" was an original title for the "Darkness On The Edge Of Town" LP. This Eric Meola photo was a possible cover picture for the original sleeve.

"There's a dark cloud rising from the desert floor..."

"I packed my bags and I'm heading right into the storm..."

1974: "You can't conform to the formula of always giving the audience what it wants because you're killing yourself and you're killing the audience... Someone has to take the initiative and say, 'Let's step out of the mould. Let's try this...'"

1980: "There should always be room for different types of music. Sometimes the fun of being a performer is keeping the people off guard."

1982: "It was just something I wanted to do. I was working on some songs at home, and I liked the way they sounded, so I decided to put the album out just the way it was."

"My music is what I feel. You've got to fulfil your expectations in yourself. I really don't care what anybody else thinks about what I do as long as I've satisfied myself."

Bruce Springsteen

"Don't expect to hear what you've heard. Don't make demands on the people you love." - Vin Scelsa, WNEW "Darkness" premiere, 1978

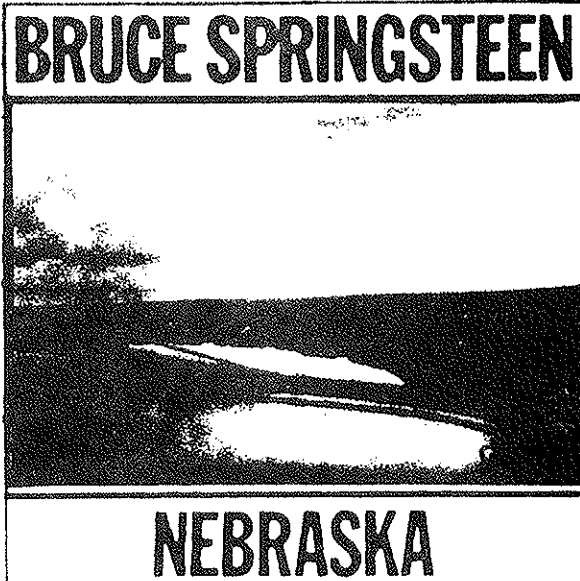
"Honest to God, I've thought about recording an album that way from the very beginning... Don't lose the ability to be spontaneous."

Steve Van Zandt, 1982

"What an argument for home taping" - Paul Nelson, MUSICIAN

Selected Reading: Music World 25/9/82; Rolling Stone 380,381 10/82; Los Angeles Times 19/9/82; Village Voice 5/10/82; The Record 11/82 (available from Rolling Stone)

from BADLANDS to NEBRASKA



STARK WEATHER: Four years on, the view is the same - but the perspective has changed. Bruce Springsteen takes the wheel himself and drives through the landscape he only saw from afar before. Photo by David Kennedy.

# PROTECTION

Night after night  
I keep holding on  
You say you love me  
Then you leave me so lonely

Baby, I don't believe a word you're sayin'  
I think it's all some evil game you're  
playin'

Still all day long all I do is think  
about ya  
You got me believin' that I can't live  
without ya  
Well if ya want it, well here is my  
confession  
Baby I can't help it, you're my obsession

Chorus:

Protection, that's what I need  
I need protection, baby, from your love  
Protection, that's what I need  
I need protection, baby, from your love

I wait at home by my telephone  
When I call your house, baby, you're  
not home  
Knock on the door and I rush down the  
stairs  
When I open up, baby, you're not there

When we're together and ya put your arms  
around me  
Your love sweeps away all the confusion  
that surrounds me

You keep my mind  
Forever, ever in doubt  
You want me believin'  
That, baby, I can't live without  
protection

Chorus

We stand alone, at my window  
And stare out, at the shadows down below  
I feel your fingers on my face  
I want to stay, I want to run away

Chorus

\* \* \* \* \*

Bruce Springsteen, Intersong Music Ltd.

Vocals: Donna Summer

Featured on guitar solo: Bruce Springsteen

Guitars: Bruce Springsteen, Steve Lukather

Acoustic piano: Roy Bittan

# THE BIG PAYBACK

I bought a scooter and I rented a shack  
Out in the sun by the railroad track  
I got a job and I'm a-breaking my back  
Working and working for the big payback  
I keep a-puttin' and a-puttin' out  
I keep a-sweatin' like a hog-it-out  
I work so long and I'm a-losing track  
Waitin', waitin' on the big payback

Well it's a wham bam thank you ma'am  
goddamn look out Sam  
I took on that train rumblin' down  
this track  
They got your neck in the noose you're  
draggin' long and back  
Chasin' and chasin' the big payback

Well what my foreman does well I don't  
know  
He just throws me a shovel and yells  
'go body go'  
Oh well all day long he's just a diddy  
whack whack  
While I'm a-sweatin', sweatin' for that  
big payback

It's a wham bam thank you ma'am goddamn  
look out Sam  
I took on that train rumblin' down  
this track  
They got your neck in the noose your  
hands are tied up in back  
And you're a-workin' and workin' for  
the big payback

I quit that job and mister I ain't  
going back  
Got me a knife and she's a-long and  
black  
I'll tell ya how I make my peace at  
night mac  
Down in the alley of the big payback

I'll go a wham bam thank you ma'am  
goddamn come on man  
You're aboard that train rumblin' down  
this track  
I got your neck in the noose and I don't  
give a damn Jack  
I'm on that long lost highway of the  
big payback  
I'm on that long lost highway of the  
big payback

\* \* \* \* \*

Bruce Springsteen



Former Parakeet  
OWNERS:  
eccentric ornithologists  
seek information about  
deaths of budgies for  
publication. How did Tweety  
Die? Box 533 Bloomfield,  
N.J. 07003

I wonder if  
anyone famous  
replied?...

Hey,

It was all cold  
along the beach  
that night.

Me and Miami had  
been cruising in  
my '69 Chevy out on  
Route 88. We were  
talking about what  
it means to steal, to  
cheat, to lie - the  
usual small talk - what  
it's like to live and die.

Then we drove over to  
Asbury Park. The dogs on main  
street howled. The boys from  
the casino danced with their  
shirts open like Latin lovers. We  
hung out for awhile at Madam Marie's,  
watching the cops finally bust her  
for telling fortunes better than they  
do.

But something didn't feel right -  
there was a darkness on the edge of  
town. So me and Miami went down to  
the beach. We walked along like  
spirits in the night.

All of a sudden we saw this - thing  
- this apparition coming toward us.  
I said to Miami, I said, "Hey, Miami,  
you see what I see?" And Miami said  
to me, he said, "Looks like a Big  
Bird, Boss!"

And that's what it was - a Big  
Bird. A giant parakeet, dressed up in  
a white suit and carrying a saxophone.  
Me and Miami had never seen anything  
like it. We didn't know what to do.  
Should we go racing in the street?  
Or prove it all night.

And then, right before our eyes,  
the Big Bird flapped his wings and  
took off over the ocean. He flew  
around out there, playing the horn  
solo from "Jungleland". He played  
with killer graces, from secret  
places. And from the coastline to the



city  
all the  
little  
pretties  
raised their  
hands.

And then he just stopped - you  
know? - the way some guys just  
give up living. And then a shot  
rang out from the boardwalk,  
hitting the Big Bird point blank,  
right between the eyes, and he  
fell from the sky and sank like a  
stone in the water.

I felt like someone had blown  
away the dreams that tore me  
apart.

Me and Miami drove back to  
Freehold and I wrote a song about  
what we had seen, which I never  
recorded. I'm thinking maybe I'll  
give it to Robert Gordon.

In the studio,

Bruce Springsteen

by  
VIN SCELSA  
from  
THE AQUARIAN



# BIG MAN'S WEST

129 MONMOUTH STREET, RED BANK, NJ

greetings  
from

**RED  
BANK,  
NJ.**

Photos: Rick Leclerc



JULY 11, 1982 marked the first anniversary of BIG MAN'S WEST, Clarence "Big Man" Clemons' own night club. C.C. and The Red Bank Rockers threw one hell of a party! The place was packed, and festivities included a giant "Happy Anniversary" cake, balloons falling from the ceiling, a guest appearance by Danny Federici and the whole event being recorded by New York radio station WNEW for further broadcast. Rick Dutko

.....  
While Bruce spent quite a few weekends during 1982 visiting Big Man's West, including at least sixteen guest appearances with other bands there, Clarence himself has remained modestly aloof, playing with the Red Bank Rockers once a month or so, and spending time fishing at his nearby seaside home.

"Weeds", a film in which C.C. would have made his second appearance with Robert De Niro, has been shelved; although he is reported to have been playing sax for the soundtrack of a movie.

Clarence recorded a Christmas song which received radio play but was not officially released. He has a solo record contract with EMI America.

Who or what is making that sound  
That knocks me right off balance?  
Is it a bird or is it a plane?  
Heck, no, it's only Clarence!

Eileen Munn



# MUSIC for fun



Of everyone in music today, there's probably no-one who typifies the modern Real Man better than Bruce Springsteen. He's tough and honest — yet not above admitting he's made of mush inside. He's even — perish the thought — poetic. Here, for people who haven't heard his music yet, is a compilation of every song he's ever written:

It was summer/down at the beach  
The boys had no jobs/the girls  
danced till dawn/looking for rich  
guys

We were driving up the parkway/  
Me and the magic rat/When just in  
front of us/in the toll booth/  
a car overturned

I was drunk/I was busted/I was  
going nowhere on the parkway/It's  
an eight-lane asphalt path to  
oblivion

I went over to the car/and there/  
in the glass and beer cans/lay a  
girl named Sandy

I held Sandy in my arms/plied Sandy  
with all my charms/felt nothing but  
alarm for her condition

She looked up at me and said —  
Bruce — I'm pregnant  
And I work all night/and watch  
"General Hospital" during the day/  
it's a maudlin existence

I told her, Sandy/I'd love to stay  
with you girl/but I've got to go  
over the river/through the woods/up  
the parkway/through the tunnel/  
across the bridge

To meet a man on Tenth Avenue/in  
Jungleland/who's going to give me a  
record contract/and put me on the  
cover of Newsweek/and Time

And she looked up at me/with those  
big Jersey Shore eyes/and said:

"Bruce, we'll ride together."

(Bruce Springsteen — "Real Men Don't Eat Quiche")

It is a little-known fact that many of today's top songwriters, being the talented people they are, were also precocious songwriting children. Now, with the release of the new LP "First Songs", the record-buying public will finally have a chance to hear brilliant and distinctive early works by some of its favourite pop composers. What follows is a preview of the album, which has already shipped plastic.

Scott Fivelson, PLAYBOY

## BIG KIDS AT THE END OF THE BLOCK by Bruce Springsteen

(Chorus)

Gonna get right on my tricycle  
Where everything's all right  
Gonna get right on my tricycle  
And pedal into the night  
I'm gonna remember where I live  
And I'm not gonna get lost  
I'm gonna look both ways  
And I'm gonna cross  
Then I'll stick out my tongue  
And throw a rock  
At the big kids at the end of  
the block

© 1954

Teacher, let me tell you a little  
story  
Just this morning  
My wife and I  
Went to this hotel in the hills  
That's right  
The Bel-Air Hotel  
Where a very good friend of ours  
Happens to be staying  
And the name of this young man  
Is Mr Bruce Springsteen  
That's right, yeah  
Oh, we talked about some kind of  
woodblock or something  
And this new guitar we like  
And you know what he said to me  
He said, "Rand, I'm tired  
How would you like to be the Boss  
for awhile?"  
Well, yeah  
Blow, Big Man, blow

"My Life Is Good" — Randy Newman

# From small things BIG things

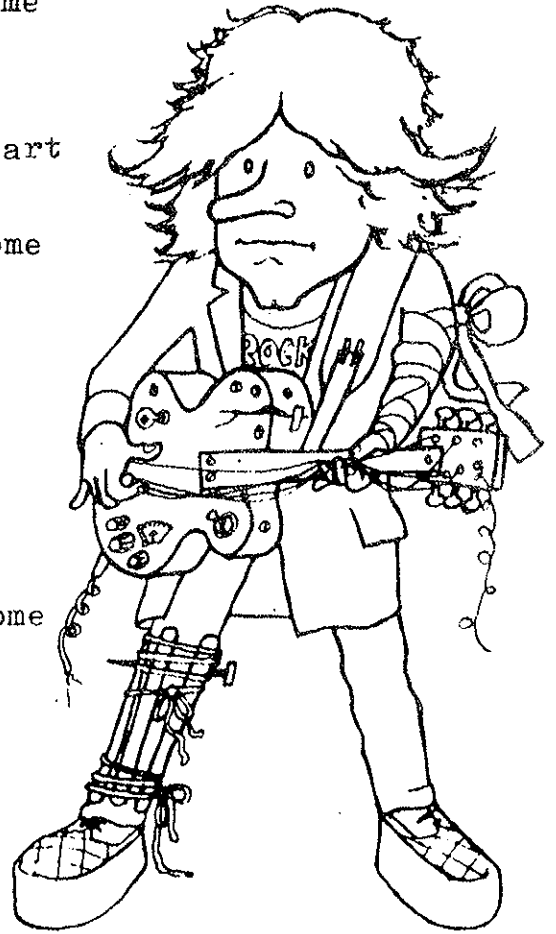
At sixteen she quit high school  
To make a fortune in the Promised Land  
She got a job behind the counter  
In an all-night hamburger stand  
She rode faithfully home to Mama  
Now Mama don't you worry none  
From small things, Mama, big things one day come

come

It was late one Friday  
He pulled in out of the dark  
He was tall and handsome  
First she took his order, then she took his heart  
They bought a house up on the hillside  
Where little feet soon would run  
From small things, Mama, big things one day come

Oh but love is bleeding  
It's sad but it's true  
When your heart is beating  
You don't want to hear the news  
She packed her bags  
And with a Wyoming County Interstate map  
She drove down to Tampa  
In an Eldorado Grand  
She wrote back, Dear Mama  
Life is just heaven in the sun  
From small things, Mama, big things one day come

Well she shot him dead  
On a sunny Florida road  
When they caught her all she said  
Was she couldn't stand the way he drove  
Back home lonesome Johnny  
Waits for his baby's parole  
He waits high on the hillside  
Where the Wyoming rivers roll  
And his seed have almost grown now  
To a daughter and a handsome son  
From small things, Mama, big things one day come  
Yes, from small things, Mama, big things one day come



- Dave Edmunds -



- Rachel Sweet, Bruce, Jon Landau -  
Lawrence Kirsch/Sparrow Photos



# The Fever

## The making of a magazine

The Story....!

I had been writing and drawing stuff on Bruce for a long time and had sent odds and ends to various Bruce fanzines, I even sent the "Jersey Devil" piece and a crossword to your good self, but, and with all due respect, none of my stuff ever got used so I decided to compile what I had into some sort of order and "The Fever" was born... (my favourite non-release Bruce track).

I only did it for fun... for my own personal self... I never intended and certainly never expected to actually sell a copy! (I only had 5 (five!!!) made!) One for myself... one for a friend... one for Holly Cara (who helped me a lot) and two for anyone who wanted them! (at that time nobody did!)

Anyways the copy I sent to Holly must have been seen by a few of the right people or something cos within a month I had orders for 12 copies (I couldn't believe it!). I managed to scrape enough money together to get some more xeroxed to fill the orders and I was really happy! I've never advertised - still haven't and that's I suppose how you never came to hear of it - I deliberately wanted to keep it as small as possible - like I said, "just for fun" (only 36 copies of number 1 exist!)

I always meant to send you one but I thought (probably wrongly) that if you thought I was running a rival fanzine (and I'm not) you might not wish to send me any future copies of "Point Blank" and I didn't want that to happen. I'm certainly not a rival and could never hope to be if I wanted... call "The Fever" a sister!

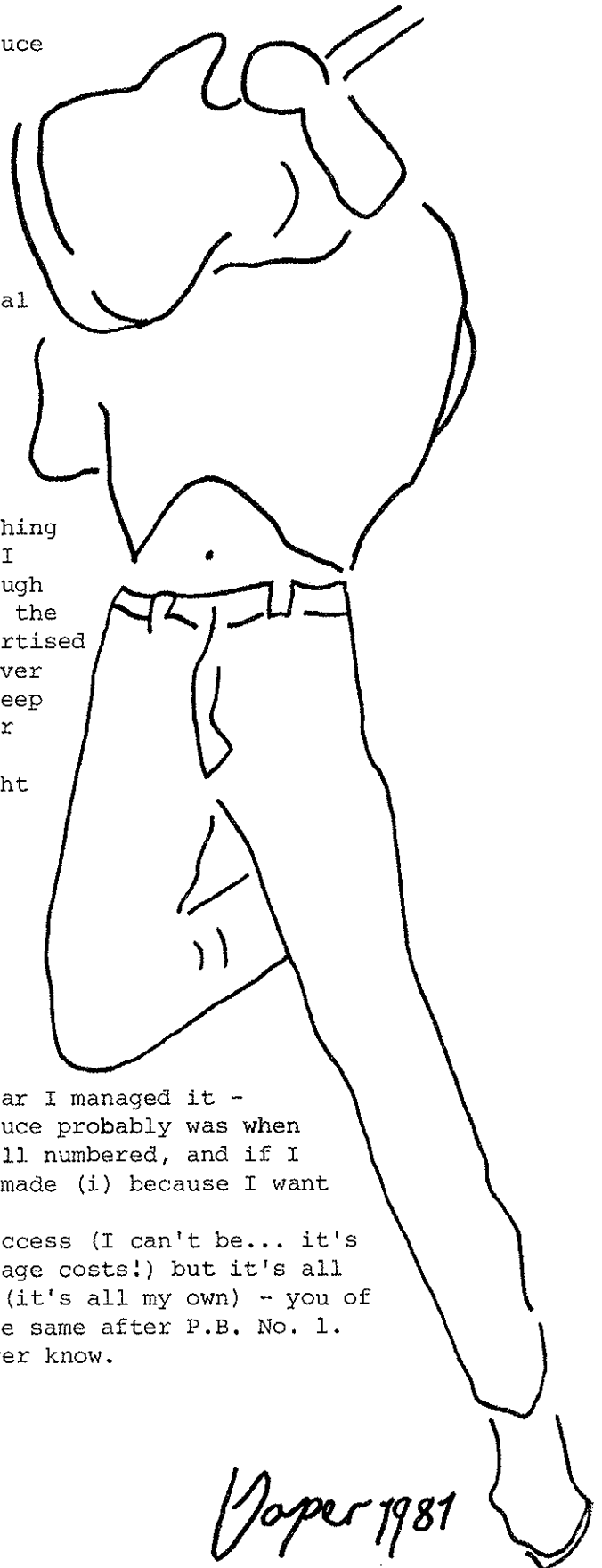
Well with the relative "success" of the first issue (I was really proud at what I had done, small as it was!) I decided to try a 2nd issue, a little larger in numbers if possible, but still strictly limited; and in May this year I managed it - cost me a lot of money but I was as proud as Bruce probably was when he cut his first demo! I managed 350 copies, all numbered, and if I manage to get rid of them all, no more will be made (i) because I want it kept small and (ii) I can't afford it!

I'm certainly not cashing in on Bruce's success (I can't be... it's costing me a small fortune in printing and postage costs!) but it's all worth it to produce something of your very own (it's all my own) - you of course know how I feel... you must have felt the same after P.B. No. 1.

Why Bruce? If you have to ask, you'll never know.

Dave Percival

See FACTORY for details



*Caper 1981*

# COMPETITIONS

POINT BLANK #5 : BOSSWORD RESULTS by KEVIN PENNEY

1	D	A	R	K	N	E	S	S	3							4	F
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	N			T		C	7			R			H				A
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9	O	U	10	T						11	T	O	U	R			I
	O		12	H	E	A	R	T	S					14	Y	E	S
	K		U			A				15	T						C
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Geoff Nagle

ANAGRAM COMPETITION RESULTS : "BRUCE SPRINGSTEEN AND THE E STREET BAND"

HE'S BEEN GRANTED SET - STUDENT PRINCE BAR  
 GENIUS PRETENDER HAD TEN BEST CARS BENT  
 SEE THESE DANCING PARTNERS BEND BUTTER  
 TIGHT PANTED BREED ENTERS SUN BAR SCENE  
 HE BENT SPEEDING STUNNERS BATTERED CAR  
 STEPHENS BERET UNDER CAR - BEGIN AT DENTS  
 PARTNER CHANGES BEST UNDIES - END BETTER  
 DANS DENTURES BE BENT - GREEN CAR HIT PEST

Wendy King  
 of Bognor Regis,  
 West Sussex,  
 wins a copy of  
 Beaver Brown's  
 "Wild Summer Nights"  
 single

Runner-up:  
 Anne Coffey  
 of Bexleyheath, Kent

## CAPTION CONTEST

This time, we'd like you to think up possible captions for any photos in this issue. Closing date: 23 September 1983. The prize for the best caption(s): a copy of the updated USA paperback edition of Dave Marsh's "Born To Run" biography.

# FACTORY

BACKSTREETS 2 - 5, \$4.50 each  
1, \$3.00

Subscription of 4: \$15.00  
All overseas airmail rates  
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PO Box 51225  
Seattle, Wa 98115, USA

THE FEVER 2,3  
50p each plus large (A4) SAE  
Dave Percival  
66 Norman Place Road  
Keresley, Coventry  
CV6 2BT

POINT BLANK 4 - 6  
50p each plus large (A4) SAE  
or International Reply Coupons  
SAE/IRC for replies to queries

SONGS TO ORPHANS (Lyrics file)  
Parts 1 & 2: 50p plus A4 SAE  
or 25p each

Dan French  
64 Rozel Court  
17 De Beauvoir Road  
London N1 5ST

BRUCENESS (The E Street Press)  
1 & 2: \$3.00 each (airmail P&P)  
Stu Reid  
1073 Jessie Avenue  
Winnipeg, Manitoba  
Canada R3M 1A3

BACKSTREETS (no relation!)  
Subscription \$8.00 per year  
plus airmail postage: \$4.00?  
Stephen Ryan  
1557 Avenida Selva  
Fullerton  
Ca. 92633, USA

CANDY'S ROOM 1 - 4  
50p each plus stamp  
Gary Desmond  
74 Winskill Road  
Liverpool 11, L11 1 HB

ROSALITA 1 - 3: £1.00 each  
Francesco Coli  
Via Marsala 10  
61100 Pesaro  
Italy

JACKSON CAGE 1,2: 40p each  
Paul Limbrick  
18 Lawrence Weston Road  
Lawrence Weston, Bristol BS11 OPS



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Radio City Station  
New York  
NY 10101, USA

DUTCH BRUCE SPRINGSTEEN FAN CLUB  
c/o Peter van Maurik  
Kolfweg 41  
3255 BK Oude Tonge  
Holland

INTERNATIONAL BOSS FAN CLUB (!)  
Via Palizzi 50  
80127 Naples  
Italy

PHOTOGRAPHS: FOR SALE - Miami Steve,  
Marquee 18/10/82. On and off-stage.  
2 sets of 10 at £3.25 per set plus SAE.  
WANTED - Springsteen photos, especially  
off-stage. Will buy or offer excellent  
trade. J. Benson, c/o POINT BLANK

WANTED: Anything on Garry Tallent.  
Am willing to pay. Melody Howard,  
30 Moss Lane, Pinner, Middlesex.

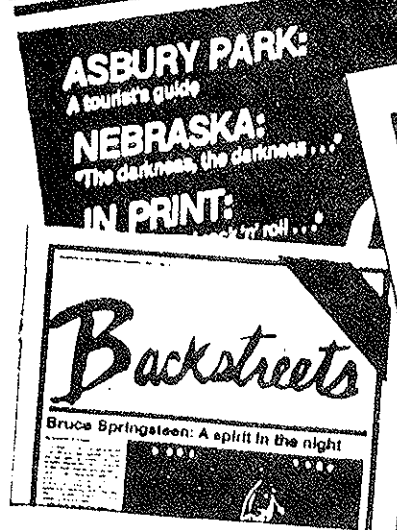
WANTED: Records, books, all material  
by the Beach Boys, Phil Spector, etc.  
Send me your lists - have a large  
selection to trade from including  
Smile. John Porteous, Pet Sounds,  
Clayton St West, Newcastle-upon-Tyne,  
U.K.

SEND ADS FOR FACTORY TO DAN FRENCH,  
64 ROZEL COURT, 17 DE BEAUVOIR ROAD,  
LONDON N1 5ST, UK



# Backstreets

The Springsteen Magazine Number 4



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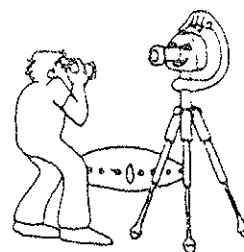
## NEW!

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Pete Still





Available from: Clean Cuts, PO Box  
16264, Baltimore MD, 21210.

Godfather" anonymity). Oh, and best man Bruce Springsteen sang until 4 a.m. Serenades included "Jole Blon", "I'm A Rocker", "Hungry Heart", "Save The Last Dance For Me", "Rockin' All Over The World" and "Twist And Shout". The newlyweds left in a horse-drawn carriage...

REMEMBER ALL THE MOVIES: Little Steven's little brother Billy Van Zandt is featured in "Jaws 2" and "Taps"... Bruce's kid sister Pam has a small role in "Fast Times At Ridgemont High", while his ex-girlfriend Joyce Heiser appears in the latest Peter Bogdanovich film "They All Laughed". The Phantom himself, Danny Federici, plays accordion in "You Better Watch Out"...

A NEW SPRINGSTEEN BOOK by Patrick Humphries with contributions from Chris Hunt and Lawrence Kirsch is due for publication by Eel Pie...

BEDROCK RAP/MEET THE FLINTSTONES b/w TAKE ME OUT TO THE BALL GAME is the (pre)historic single from Bruce Springstone. The past of rock'n'roll? Joe Piscopo released his impression of Frank Sinatra doing "Born To Run" on his "I Love Rock'n'Roll" single... The Arizona Smoke Revue released an "unaccompanied close harmony treatment" version of "Factory" on Rola Records (Roll)... Emmylou Harris recorded "Racing In The Street" on her Warner Brothers live album "Last Date"...

THE MAX FACTOR: The strong one, Max Weinberg, has been compiling a book of interviews with his favourite drummers, including Charlie Watts and Russ Kunkel; while the learned professor Roy Bittan has been studying piano on Bob Seger's Capitol LP "The Distance"... spot the E Street sound on the new Bonnie Tyler single "Total Eclipse Of The Heart" and LP "Faster Than The Speed Of Night"...

THE ASBURY JUKES' horn section backed Diana Ross on her last European tour, and have been recording with David Bowie... meanwhile, the Boss himself wrote some tunes for the divine Bette Midler - all in the best possible taste...

BRUCE SPRINGSTEEN RETURNS TO THE SCENE OF THE CRIME! is signed on a "Greetings From Asbury Park" postcard in a souvenir store on Asbury Park's boardwalk where Bruce bought his original card for the first album's cover...

TIME OUT: On a day off while playing Copenhagen in May 1981, Bruce made his only European guest appearance with a Danish group, Malurt. At their show at the Forum, he did "Hungry Heart" with the band...

BRUCE, wanting information about Charlie Starkweather and his girlfriend Caril Fugate, called up Ninette Beaver, author of "Caril", last winter. Although Ms Beaver said Bruce's name "sort of rang a bell" she still wasn't sure who he was. "First I asked him what he did. And he said, 'I'm a musician.' Finally, I just said, 'Honest to God, I know I should know who you are, but I'm just drawing a blank.' And he was just a doll about it - really cute."

## ***BACKSTREETS***

Report by THE HIGHWAY PATROLMAN

THE RIGHT TO BE ITALIAN: Little/Miami Steve Van Zandt celebrated New Year's Eve by marrying ex-ballet dancer Maureen Santore at Harkness House ballet school in New York City. Little Richard, now a minister, performed the ceremony, and Percy Sledge sang "When A Man Loves A Woman" as the couple walked up the aisle. Guests included the other E Streeters, Southside Johnny and the Asbury Jukes, the Disciples of Soul, and Martin Scorsese. Other performers included Gary U.S. Bonds, Lester Chambers, Little Milton and Adato's Italian Orchestra (of "The

Godfather" anonymity).

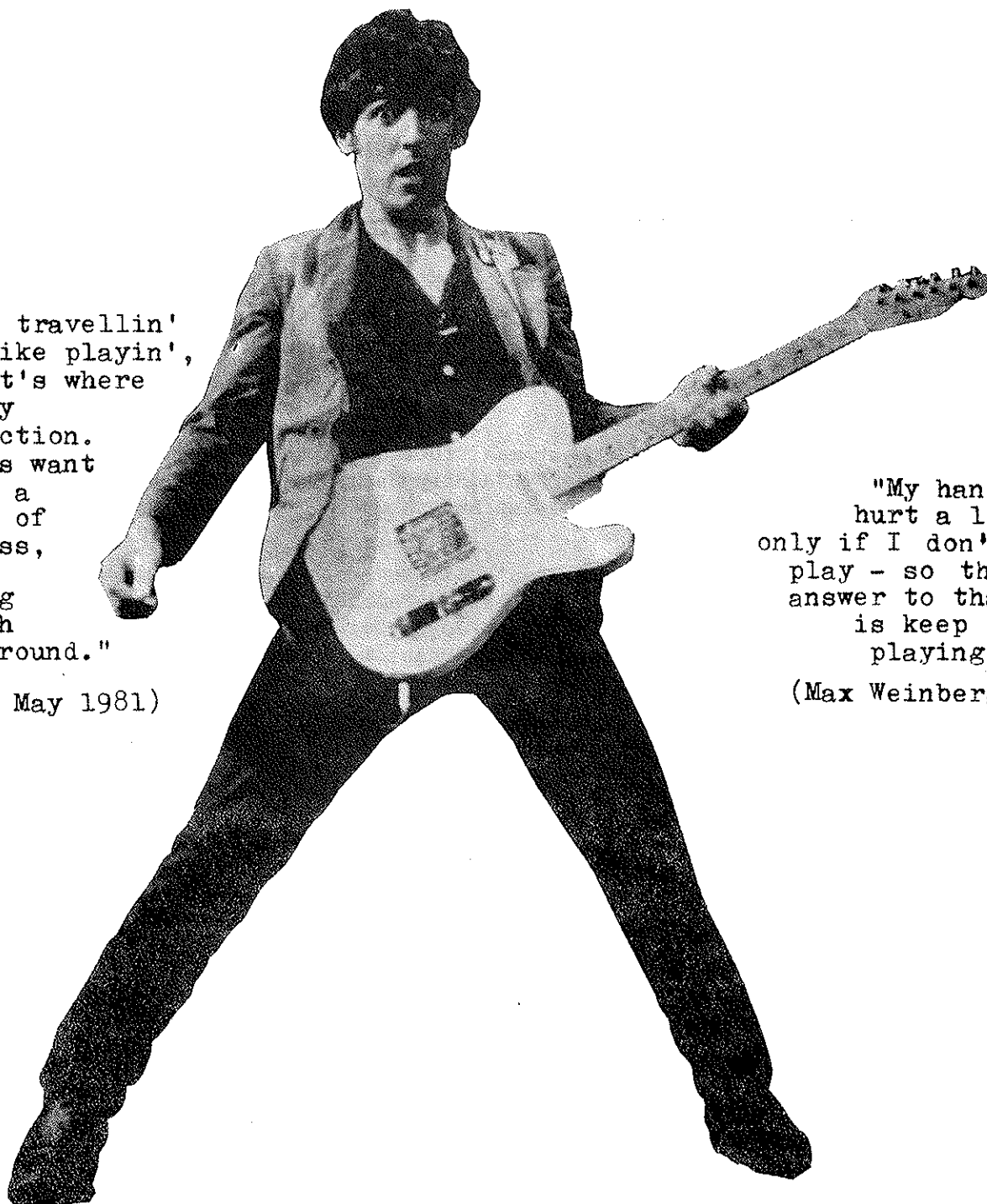
Bruce on Elvis: "He was not primitive, like people think. He was an artist, and he was into being an artist. Of course, he was also into rockin' his ass off, but that was part of it. On stage, he encompassed everything - he was laughing at the world and he was laughing at himself, but at the same time, he was dead serious...it was horrible, and at the same time, it was fantastic." (from "Elvis" - Dave Marsh)

"I like travellin'  
and I like playin',  
and that's where  
I get my  
satisfaction.  
I always want  
to have a  
feeling of  
lean-ness,  
of not  
dragging  
too much  
stuff around."

(Bruce, May 1981)

"My hands  
hurt a lot  
only if I don't  
play - so the  
answer to that  
is keep on  
playing."

(Max Weinberg)



"I don't worry about next week or the week after, I don't even think about it; as far as I'm concerned it's never going to come. As far as I was concerned I was never gonna make it! Don't expect anything. Anybody who expects to make it is a fool, you know? You make it if you make yourself make it! And really make it - making a lot of money is not 'making it', you know. I wanna make it for myself. Which is the hardest thing to do, I guess. 'Cause I never ever made it for myself, to myself." (Bruce, 6 September 1975)

"You see, what they didn't understand was that I wanted everything."  
(Bruce, 7 July 1978)